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THE LABAN ART OF MOVEMENT GUILD NEWS SHEET

[magazine]

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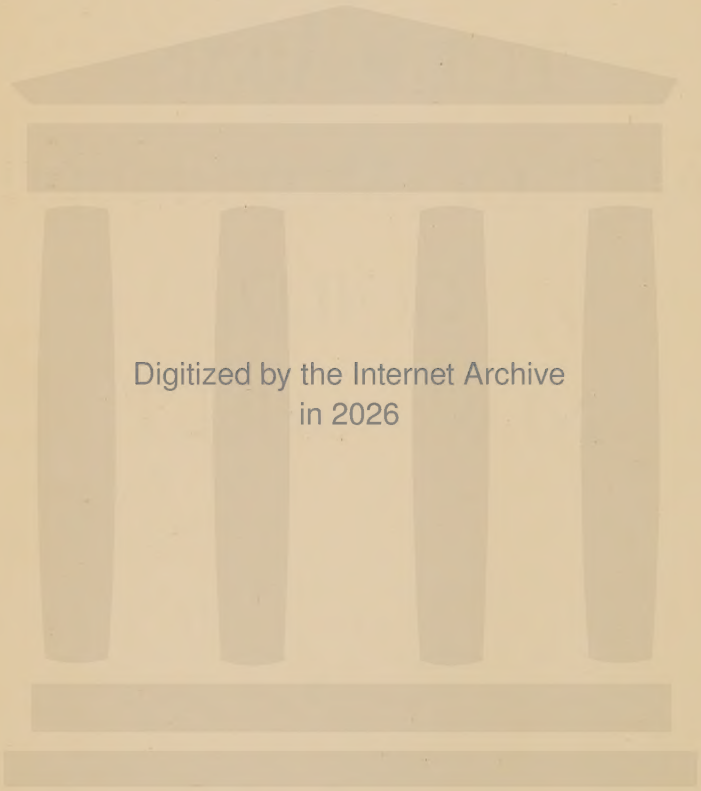
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EDITORIAL

This News Sheet is a forerunner of our periodical *Movement* which, for several easons, cannot be produced, as we originally hoped, this month. Contributions ave been very slow in coming in and it would not be wise to go to print with a thin rst number, since we hope to attract subscribers outside the Guild. In the meantime e would like to give members news of Guild activities and, we hope, stimulate a tream of articles, illustrations, letters, queries, etc., for inclusion in the first number f *Movement*.

Since the Annual General Meeting in August, the Guild Council has met vice in Manchester and the Membership Committee and Publications Committee ave been very busy. Anthea Platt has been co-opted on to the Council to serve ntil the next Annual General Meeting in the place of Louise Soelberg, who is away n America.

As an outcome of the first meeting a leaflet is in the hands of the printers hich outlines the purpose of the Guild and will be useful to give to prospective iembers. Every member will receive a copy of this, and further copies can be btained free from Miss Stevens. It is hoped that this will be a means of attracting ew members whose interest and ideas will enrich the Guild. The Council is onsidering the whole matter of the affiliation of international bodies and other roups from abroad.

The Publications Committee have secured the services of Mr. Benedict llis as Editor of *Movement*. He has had considerable experience in this work and a playwright. A nativity play written by him was broadcast on Christmas Eve st year and he is now working with the B.B.C. in the Television Department.

You will have received already a preliminary notice of the proposed Conference On Dance, to be held at the Buckingham Gate School, from 10 a.m. on hursday, April 1st, to 12.30 p.m. on Saturday, April 3rd. The success of this enture will be dependent upon the support and co-operation of members, since it not a holiday course but will be built up on contributions, which, we hope, will e representative of the whole Guild. If you have any special problems on which ou would like advice, or if in your work you have experimented or perhaps worked ong lines which may seem rather undistinguished, *please* give other members an pportunity to hear about it. It is only by pooling such experiences, no matter how nall, that we shall reap the benefits of working as a body to further the aims of e Guild in education, art and industry. Please write to Betty Meredith-Jones, Lyndwode Road, Cambridge, if you have any suggestions to make or any contribuons to offer. The application form will be found at the end of this News Sheet.

24/2/64

THE ANNUAL GENERAL MEETING will be held on Friday, April 2nd, at Buckingham Gate School, at 2.30 p.m. The Agenda and other details will be cir lated later. It is most important that members should attend the meeting as opini will be invited on vital matters concerning future developments of the Guild. *Pl make a note of the date.*

Buckingham Gate School is behind Gorringes, near Victoria Station. refreshments or meals can be obtained in the school but there are snack bars cafés nearby.

PRESIDENT'S ADDRESS AT THE ANNUAL GENERAL MEETING OF THE LABAN ART OF MOVEMENT GUILD

CHICHESTER.

27th August, 1947.

As I have the honour to be your life-long President, I am here to-day to welcome you at this, our first General Meeting.

I think first of all I would like to remind you of the aims of the Association as they are set out in the Constitution :—

"To establish the status of teachers and practitioners of the Art of Movement, whether in connection with education, industry or art.

"To foster the exchange of ideas and experiences of those interested and engaged in this work, and to publish any records which may be of general interest to the community.

"To inspire inquiry and research into the field of the Effort-Training as used in education, industry and art, as well as the Art of Movement.

"To put into effect any practical measures likely to further the ideas of the Guild.

"To collaborate with appropriate national and international Associations or to institute work of an international character when and where it appears opportune."

Our progress as an Association is dependent upon the continual study of the science of Movement and appreciation of the need for systematic movement training in all walks of life.

If we look back over the history of human civilisation it reveals the rhythm of periods of enthusiasm for the cultivation of movement study, alternating with periods of disinterest and neglect. I will mention in this connection, Jean George Noverre, who, as early as the 18th century, had visions of dispensing with all the artificialities and cramping formalities of movement of his time as he saw it in the dances of the Court circles. He told his pupils to go into the streets and market squares to watch the people in their every-day actions. He was not able to achieve his purposes fully, but he struggled, all those years ago, to reach an understanding of the importance of movement which we ourselves approach to-day.

The trend of our time is, indeed, to foster the awakening interest concentrated mainly on industrial operations. In education we can confidently say it has led to acceptance of the necessity for training of the "body-mind," while in art the growing enthusiasm points to, what may be called, the renaissance of dance.

Many of you, I am sure, would like to hear how this Guild came to be forme
A small group of teachers met together, under the direction of Miss Ullmann,
study over a long period, the new approach to movement training. They we
joined by industrialists interested in training workmen, and in the observation
industrial rhythm. Then theatrical artists, actors amateurs and producers pa
increasing attention to the recent discoveries in modern movement research. Th
nucleus of interested people felt the need to form a professional association, both
safeguard the standard of work and as a means of spreading the study of the art
movement in this country. And so a Guild has been formed of people working
these different fields of activities.

I have been asked to give the Guild my name, because of my share in th
discovery of the new approach to movement and its use for practical purposes in
these fields. I have warned the Council members that a living man is all too apt
err and to develop, so that his personal opinions might not serve as a definite bas
for principles. The first condition of my collaboration is, that you must grant m
the privilege to continue to try, and to err, because trial and error is the basis of
healthy development.

I think the first step towards the achievement of the aims of the Guild is
impartial consideration of all trends in the cultivation of movement which can
based on past achievement. The second is an equally impartial acceptance of
contributions towards the future development of the cultivation of movemen
Looking back we see a very valuable tradition of historical dance, which we sh
always treasure. We see also early investigations of the role of movement
educational methods. In the organisation of work, the traditional form of time a
motion study can give a lead to further development. To-day, there is a gene
endeavour to adapt these traditions and methods to present-day needs. In the futu
we must be sure that these developments keep pace with time and so we must n
limit our vision by narrow preconceptions and prejudices.

The development of dance notation will be, perhaps, a good illustration
what I mean. As you know, this kind of notation was initiated as early as the fifteen
century. To that simple beginning, and its growth throughout the centuries,
contributed my notation in a form suited to present day needs in education, art a
industry.

During the war it was impossible to keep in touch with all the branches
these activities, which have been established in all parts of the world. They d
not fade away but went on living, developing. The presence of Ann Hutchinson
this meeting is a testimony to this. The other night, she told us of the rece
developments on Laban Notation in America, and we in our turn, are telling h

about the modifications and alterations we have found necessary in the intervening years. It happens that we have happily developed on very similar lines which shows the logicality of this method of notation. Ann Hutchinson has already told you the extent to which dance notation has been put to use in recording such ballets as "The Green Table" and such alterations as they have made have arisen from practical needs of the work in America.

Another example can be seen in the early Motion Study which I have developed into what we now call Industrial Rhythm. This new form of work research has also its notation derived from dance notation. In the new form of movement control in which this notation is used the factors of our rapidly growing industrial civilisation have been taken carefully into consideration. Growth consists of a continuous flux and adaptations to new needs makes any stagnation of methods impossible.

All schools or styles of dance in which the basic rules of organised body-mind movement are used should be accepted in our circle without bias, whether they spring from ballet, modern dance in Europe, modern dance in America, acrobatic, or exotic dance. This principle must also guide us in accepting all schools of motion study in industry and also in the various forms of movement study in schools.

I feel it to be my personal task, in all these affairs, to smooth out differences in the various camps and to stress the importance of the common denominator of movement. This principle will also guide me in my contribution, as President of the Guild. Yet another of my tasks is to help, through my international and inter-occupational connections to spread the work of the Guild. This I have already started to some extent, during my last trip to the continent. Bearing these principles in mind I must again emphasise the need for an objective and impartial consideration of all groups so that the Guild may be a centre of encouragement for the people who are dealing with all aspects of movement. Besides the furtherance of skill and healthy use of movement, there are certain forms of welfare work directed towards rehabilitation, in which modern effort training has been applied. Doctors and nurses have also profited from the knowledge gained in contemporary movement research. Other fields of human activity, which can profit from modern movement research have to be explored.

A further principle, which may sometimes be overlooked, is that the Guild shall not undertake any profit-making courses or schools or enterprises of any kind, nor shall it directly advertise any special method. You will realise that it is thus impossible for any officer of the Guild or its name-giver, to use the Association for the promotion of personal material advantage. As for myself, I look upon my activity as that of a free-lance artist and research worker, who, for many years, has not had a private school or a fixed method of teaching. In my lectures given

impartially to such widely differentiated audiences as ballet dancers, modern dan experts, engineers, accountants, workmen, managers, doctors, etc., I stress the centr interest which movement has in our time, in all its practical aspects.

I feel this viewpoint could be a guiding principle for the Guild and it is this sense that I am ready to accept the great honour to be your life-long Preside and to associate my name with your organisation.

NEWS

News from the West Riding. During the Autumn Term, twenty-fi teachers from Secondary Modern and Grammar Schools in the West Ridin attended a week's course in Modern Dance. To the majority this was the fir opportunity for study, apart from slight experience gained by one or two durir College training or at short courses. Both for the staff and students this week prov to be a satisfactory start, as it was possible to form a study group able to "live" dance and the art of movement without distraction. As might be expected, th was a very happy and enlivening "life" which formed its own organised patte where "bells" and rules were unnecessary and every one gathered and scatter themselves in a very commendable harmony of flow.

As a result of this week, the members of the course felt that regular "gathe ings" were much to be desired and that with such a prospect ahead, the "scatterin at the end of the week to all parts of the Riding, would seem less final and widespre A date was fixed accordingly and together with new interested recruits from t County Boroughs of Wakefield and Doncaster, the group held its first meeting December. Invitations were also sent to pianists working with members, a although the main accompanying at this meeting was in the hands of two pianis who were experienced, it was possible in the afternoon, to include the others percussion accompaniment, which was entered into with much enthusiasm a enjoyment. It is hoped that musicians will be active members and that t meetings will give opportunity for them to increase their experience and to gath together to exchange experiences.

At this first meeting a discussion was held with the object of formulating t aims and the purpose of the group.

A second meeting took place in the middle of January when it was decid that the group should work under the name of "The West Riding Movement Stu Circle," and that its purpose should be to study the significance of movement in t main branches of man's activities, with the hope that the group would in due cou attract the interest of men as well as women.

A small committee was formed representative of the main geographical arms of the West Riding and Members of the Laban Art of Movement Guild will be warmly welcomed as members or visitors and can obtain information from any of the following :—

President : Diana Jordan, 25 Milnthorpe Crescent, Sandal, Wakefield.

Secretary : Miss T. Green, 40 Harrowden Road, Doncaster.

Treasurer : Miss Burgess, Secondary Modern School, Normanton, Yorks.

London. At Goldsmith's College where Lilla Bauer has been teaching for some time the first experiment in running a Third Year Course is being tried out and promises to be a great success and extremely worth-while. Miss Bauer also takes a recreational evening class held under the auspices of the Evening Department of Goldsmith's College on Thursday evenings at 6.30 to 8.30. There are about 40 enthusiastic members.

Joan Goodrich is taking a teachers' class for the L.C.C. on alternate Mondays at 5.45 p.m., at the L.C.C. College of Physical Education, Paddington Street, W.1.

Modern Dance Holiday Courses. It is very disappointing that we cannot hold our summer course this year at Chichester as the Ministry of Education are having a course there and the domestic staff must have some holiday. (They have expressed their regret and say that they will miss us, in fact they like having us very much.) However, we have been fortunate in securing Dartington Hall from August 23rd to September 3rd. Notices about the course will be posted to members during March.

The Young Dancers' Group. A small dance group of former pupils of the Art of Movement Studio has been formed under the direction of Sylvia Bodmer. They offer programmes for adult audiences or for schools consisting of character scenes, dances and movement studies. The Young Dancers' Group hopes to fulfil a need of many communities and schools all over the country which are interested in the new aspects of the contemporary art of movement in stage dance. Interested associations, clubs and schools can get particulars from : The Young Dancers' Group, c/o The Art of Movement Studio, 183/185 Oxford Road, Manchester 13.

Ministry of Education Course. A One Year Course in Modern Dance for women teachers whose training has been in Two-Year Training Colleges or in Emergency Training Colleges will be held at the Art of Movement Studio, Manchester, beginning September, 1948. Grants will be made by the Ministry of Education to cover tuition fees and contribute towards boarding expenses of those students who satisfy their regulations. Applications should be made to : Miss Lisa Ullmann, The Art of Movement Studio, 183/185 Oxford Road, Manchester 13.

Midlands. The Midlands Dance Group was formed by Diana Jordan a now meets about three times a year to give opportunity for small groups and indivi uals to dance together. The meetings are usually held in Birmingham or Worcest on Saturday afternoons. This year a Junior Group was formed to which we invited children who were having some experience of modern dance in Scho The first meeting taken by Violet Bruce was a great success and was thorough enjoyed by the children. A further meeting was planned for the next term. Pa ticulars of the Adult Group can be obtained from Miss B. Pollard, Battenh Grange, Worcester, and of the Junior Group from Miss K. N. Tansley, 191 Heel Road, Selly Oak, Birmingham.

Junior Midlands Dance Club. The Midlands Dance Group which h been running successfully for a number of years now has many teachers among members. Some of them are teaching dance in their schools, and it was decided hold a meeting for children as an experiment. The meeting was held in July, 194 and was such a success that the Junior Midlands Dance Group Section was forme The children who came to the first meeting were so keen that we gave them a furth opportunity to dance together in December, 1947, when 56 of them came to Catsh Secondary Modern School, Bromsgrove. They were from Grammar and Mode Schools, from various parts of the Midlands, and were all in the 14-15 age grou Our greatest difficulty was to stop them dancing when it was time to go, and th begged us to tell them the date of the next meeting. Their obvious eagerness a enjoyment made those of us responsible for the organisation determine to keep going. We aim to hold a meeting at least once a term, we hope that children w have been to several sessions during their last years at school will be encouraged join the adult section and go on dancing.

Anyone interested either in teaching the group or sending children alo should get into touch with Miss K. N. Tansley, Abbey Manor, Evesham, Worceste shire.

Kent. Classes are held in Chislehurst and in Bromley weekly. The classes did not fulfill the demand for dance in the county further south and it w suggested that a Kent Dance Group should be formed which had meetings at wee ends, possibly five or six times a year. People known to be interested were inform and a first meeting was to be held late in September in Bromley when those prese might dance together and discuss the establishing of such a group, its constituti and the place and date of the next meeting. Interested people are warmly welcom whether they wish to dance or not. Such people should send their address to M Violet Bruce, 91 Brownspring Drive, New Eltham, S.E.9, who will see that they a informed of the latest developments.

Jennifer Craig has sent an account of her school in South Africa which will be included in the next number.

Hettie Loman has written an interesting survey of the activities of the Art of Movement Studio during the last two years but owing to lack of space this must also be held over until the next issue.

Please send all news items to Nancy Broome, I.M. Marsh College of Physical Education, Barkhill Road, Aigburth, Liverpool, 17.

From Abroad. Mr. Laban received New Year's greetings addressed to all members of the Guild from Fee Wiebenga, in Java. During the war she helped to uphold the spirits of the people in a Japanese concentration camp by forming a movement choir. She is now director of a modern dance group in Surabaga, Java.

The Council has had news of many interesting activities abroad. Mr. Laban's former pupils in Germany are re-gathering to form an association and they have already translated the Guild Constitution and are energetically working to re-establish themselves. It is hoped that all such associations will collaborate with the Guild and look upon it as the Central organisation.

Dance Notation. An interesting article, "The Dance Script," written by John Martin, the dance critic, was published in the *New York Times* on December 21st. Mr. Martin has given us permission to reprint it in its entirety and at the same time he sent his good wishes for the success of our periodical *Movement*.

The Chinese Dancer, Tai Ai-lien, has collected a set of authentic Tibetan dances and recorded them in dance notation.

A Book of Hungarian Folk Dances, *Magyar Nepi Tancok,* by Dr. Lugossy Emma (from the State Opera, Budapest), written in movement notation (Kinetography Laban) has been published.

Birmingham. The Contemporary Dance Club, consisting of an Active Associate Group was formed in December, 1941, by Miss Louise Soelberg, who is an American dancer and a former member of the Jooss Ballet. She gave it its name and became its Artistic Director, and until she left Birmingham in November, 1942, she directed the Active Group. When she left, the Club was faced with the problem of continuing without expert guidance and decided that leaders must come from within the group, while, from time to time, visiting teachers would be invited. These have included Miss Ullmann, Miss Jordan and Miss Meredith-Jones. On the Associate side they have had many visiting dancers and lecturers including Lilla Bauer, Yoma Sasburgh, Mr. Laban and Mr. Lawrence. Each term a meeting of the

Active Group is held to decide upon the next theme of work and volunteers from th Group offer to lead for a number of sessions. Once a year an open evening is give in order to show the work to the Associate Group and friends. The presen Artistic Director is Diana Jordan and Betty Meredith-Jones has recently agreed t become one of the Vice-Presidents. Meetings are on Monday evenings from 6.3 to 8.0 p.m. and anyone interested should write to: Miss Phyllis Harrison, 4 Woodcote Road, Erdington, Birmingham, 24.

A weekly class of Modern Dance is held at Homerton College, on Wednesda evenings at 7.45 p.m. and is open to anyone who is interested. The nucleus i formed of First, Second and Third Year and Refresher Course students and i addition to this, teachers, lecturers and students from other colleges have joined In the autumn an informal evening of dance was given by this group and other colleg classes in order to show the First Year Students the further possibilities of th fundamentals of movement which they themselves are just beginning to study Encouraging interest and the inquiring mind is evident among the Universit undergraduates and it is hoped that before the end of the year a special undergradu ate class will be formed. Anyone interested should get in touch with Miss Bett Meredith-Jones, Homerton College, Cambridge.

EXCERPTS FROM THE REPORT OF A MEETING BETWEEN Mr. LABAN AND THE HEADS OF A LARGE COMPANY

Mr. Laban was invited to explain his rhythm scheme with a view to translatin it eventually into a practical form suitable to that particular company.

With the aid of charts, Mr. Laban explained his system which is based o the conviction that to be satisfying and to give satisfaction, every movement, whethe of people, machinery or moving objects must be rhythmical. Not only must in itself be rhythmical but it must be rhythmical in relation to preceding and succeed ing movements and when other people, machinery or objects are involved, in relatio to their movements. Everything must be so timed, spaced and emphasised as t create one harmonious whole.

This is vital to industry for without harmony in movement operators coul not be completely efficient and eventually they, as well as their work would suffe resulting in further diminution of output or quality or both.

Mr. Laban explained that there was a right rhythm for every job which, kept, would improve output and quality. Trained observers can discover whethe or not an operative or object is moving in this rhythm and if not, where and how th

fault arises and how it should be corrected. For instance, in such production jobs where each phase is undertaken by a different worker, it is vital to prevent any one member of the team holding the others up, hence the timing must be right. Timing may be wrong because the job is wrongly set up or because the type of movement used by the workers is wrong. Some operations demand the use of direct movements and the minimum of space is required to perform this, whereas others called for a more flexible, curved or swinging motion, in which case more space is needed.

Finally, the degree of strength used in each movement is an important factor. In handling delicate or crushable articles the minimum of strength is required but for heavy work more strength is needed. However, whether the necessary expenditure of physical strength is great or otherwise it is important in the interests of the workers' health and efficiency, and to safeguard the quality and quantity of the output, to ensure that the amount of exertion should be properly spread over the whole operation. Too much exertion concentrated in succeeding movements creates exhaustion and lassitude, which is by no means the equivalent of true relaxation and is the major cause of accidents, bad work and spoilt material. Each accentuated phase should be followed by a relaxed phase so that the worker can continue steadily and rhythmically throughout the whole period. Too much rest between the accentuated phases causes a disinclination to make any effort while too little rest causes fatigue due to the accumulation of waste products. A worker should have some slight movement to make in a relaxed phase otherwise he may become sloppy.

Mr. Laban explained that he had evolved a simple but comprehensive notation by means of which all operations could be charted. This made it possible to see at a glance how each worker carried out his job and when machinery or other workers were involved to observe whether his movement synchronised successfully or not and also to see what space was used and what effort expended. This chart was compared with other more elaborate ones which did not give such a clear picture.

One chart compared the work of three operatives on a non-repetitive job, that of repairing tyre soles. Each had been given the same type of repair, but they all took different times to complete the job. The observation showed that, contary to the employer's supposition, the quickest worker was not the best. In this instance the medium-paced operative was working with a true rhythm and was turning out the best work, whereas the quickest girl was breaking the rhythm towards the end of the operation, rushing the job and producing badly finished repairs. On the other hand, the slowest worker was expending unnecessary time in making flexible instead of direct movements.

Here Mr. Laban explained that the type of movement automatically employed by individuals was more or less innate in them, but that it was possible with some

people to get them, when necessary, to employ a different motion, whereas others found it impossible to adjust themselves and would be more profitably employed on work which called for their inherent actions.

He went on to show how a foreman who failed to appreciate this point could be incensed by the apparent inefficiency, stupidity, clumsiness, or as he would think stubborness of a worker, whereas a foreman trained to observe the movements of his gang would be able by quiet, unobtrusive remarks to correct faults, or even in the case of those who could not adjust themselves, to advise their transfer to other more congenial and more profitable work. It would result eventually in the best and most economical use of the labour force.

Mr. Laban stated that most people make what he termed "shadow" movements, that is movements suggestive of something they would like to do but may not—such as clenching the fists when there is a desire to hit out—and is indicative of their frame of mind at the time, for example, joyful, pleased, anxious, fearful, resentful, et cetera. He contended that workers employed on jobs for which they are not suited, and which got the better of them, frequently make these shadow movements. They not only waste time because they break the rhythm of the job, but they indicate that the persons concerned are unhappy and are not concentrating on the work in hand. As a result, such people are frequently involved in accidents or are the cause of valuable material being wasted and they have a deleterious effect on their fellow workers. If transferred to work for which they are better adapted, these same people will almost certainly be happier, healthier and more efficient.

Mr. Laban pointed out that it is equally necessary that operatives working together on a job should make complementary and harmonious movements. If they cannot adjust themselves to one another it is better that they should be separated and put to work with others with whom their movements are in harmony.

LIST OF MEMBERS

llen, M. .... Lancashire
ngelinetta, V..... .... Middlesex
rchbutt, S. .... Derbyshire
rnold, D. J. .... Kent
shcroft, G. .... Lancashire
shworth, M. S. .... Yorkshire
ste, S. M. .... Sussex
uerbach, C. .... Cambridgeshire
agley, C. .... Lancashire
aker, M. (Mrs.) .... Warwickshire
ambra, A. .... Warwickshire
arker, M. E. .... Sussex
arr, F. R. H. .... Dorset
aron, M. .... Lancashire
arron, J. .... Kent
atty, P. .... London
auer, L. .... Surrey
axter, V. .... Staffordshire
iessenger, M. .... London
ell, R. D..... .... London
ergin, M..... .... Sussex
ertram, V. D..... .... Essex
evir, U. .... Gloucestershire
illigheimer, Arnold .... Lancashire
land, N. G. .... Sussex
oalth, A. .... Berkshire
odmer, S. E. .... Lancashire
ould, E. L. .... Kent
urton, F. .... Devonshire
rookes, M. .... Yorkshire
roome, N. D..... .... Denbighshire
rooks, E. K. .... Sussex
rook-Silverton (Mrs.) .... Yorkshire
rown, E. O. H. .... Gloucestershire
rown, R. .... Lancashire
rumof, H. .... London
ruce, V. .... London
retherton, M. H. .... Cheshire
rinelow, M. E. .... Lancashire
urgess, M. .... Lancashire
urman, A. Proctor.... .... Lancashire
urnett-Knight, J. .... N. Ireland

Bytel, G. M. .... Holland
Caldwell, M. .... Cheshire
Campbell, G. D. .... Surrey
Campbell, M. .... Yorkshire
Carrington, J. .... Derbyshire
Cartwright, P. .... Essex
Casson, E. F. .... Yorkshire
Carstairs, S. C..... .... Derbyshire
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Chetwood, V. D. .... Staffordshire
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Conway, H. .... London
Cooper, S. W. .... Middlesex
Cox, J. M. .... Surrey
Cridland, A. .... Hampshire
Davies, M. E. .... Warwickshire
Davies, S. .... Warwickshire
Dean, J. M. .... Hampshire
Denning, J. G. .... London
Dewey, R. M. .... Lancashire
Dickenson, B. .... Staffordshire
Dormer, K. M..... .... London
Dove, C. .... Nottinghamshire
Dunn, M. .... Yorkshire
Elding, M..... .... Lancashire
Engholm, E. .... London
English, J. .... Yorkshire
Evans, M. M. .... Warwickshire
Featherstone, P. J. .... Warwickshire
Ferguson, I. M. (Mrs.) .... Durham
Fisher, H. G. .... Warwickshire
Foster, H. M. .... Kent
Foulger, D. (Mrs.) .... Essex
Fraser, E. R. B..... .... Hampshire
Freeman, B. A..... .... Warwickshire
Garvey, K..... .... Staffordshire
Gilbert, M. E. .... Warwickshire
Glanfield, V. H. .... Devon
Glide, E. .... Gloucestershire
Goodrich, J. O..... .. .... Lancashire
Graham, M. D..... .... Cheshire

Grant, E. .... London
Green, T. A. .... Yorkshire
Grieve, J. .... London
Groves, P. .... Sussex
Hall, S. .... Yorkshire
Harmel, L. .... London
Harries, A. E. (Rev.) .... Sussex
Harries, John, G. .... Sussex
Harries, L. G. .... Warwickshire
Harrison, P. .... Warwickshire
Hartland, T. F..... .... Staffordshire
Hartstein, R. .... London
Hay, R. .... Yorkshire
Heath, J. .... Middlesex
Henniker, E. V. .... Surrey
Herbert, M. .... London
Heron, J. M. .... Yorkshire
Heynssen, A. .... London
Holmes, E. E. .... Northumberland
Holder, P..... .... Yorkshire
Holding, Morris P. .... Lancashire
Holthusen, G. K. .... Norfolk
Hornby, D. M..... .... Middlesex
Howard, K. .... Yorkshire
Howell, E. J. .... London
Hutchinson, A..... .... New York
Jacobs, V. .... London
Jeffries, J. M. B. .... Worcester
Jenny, E. .... Yorkshire
Johnston, C. .... London
Jones, E. .... Worcester
Jones, P. L. .... Surrey
Jordan, D. .... Yorkshire
Kamberian, H. A. .... Lancashire
Kempster, A. E. .... Shropshire
Knowles, A. .... London
Kosterlitz, Dr. Rolf .... Oxfordshire
Laban, Rudolf .... Lancashire
Laird, M. M. G. .... Scotland
Lake, J. .... London
Langridge, J. .... Derbyshire
Lawrence, E. V. .... Lancashire
Lawrence, Frederick C. .... Lancashire
Lewis, Geoffrey M. .... Lincolnshire
Lindsay, J. N. C. .... Bedfordshire
Lloyd, W. (Mrs.) .... Essex

Loman, H..... .... Lancashire
Long, F. G. .... Worcestershire
Mackellow, M. .... Gloucestershire
Marsh, E. .... Lancashire
Martin, J. .... Northants.
Maud, S. G. .... Surrey
McNeill, O. K..... .... Kent
Meanley, V. G..... .... Staffordshire
Meredith-Jones, B. M. .... Cambridgeshire
Mitchell, J..... .... Hampshire
Milligan, William .... London
Mittell, S. .... Middlesex
More, S. .... Yorkshire
Morris, P. J. .... Surrey
Moverley, C. C. .... London
Muffatt, C. S. .... U.S.A.
Myers, M..... .... Lancashire
Newlove, J. M..... .... Lincolnshire
Nock, D. .... Warwickshire
Oldbury, M. .... Warwickshire
Owen, Mrs. A..... .... Glamorganshire
Owen, D. M. .... Surrey
Padley, Mrs. M. C. .... Glamorganshire
Palmer, E. .... Cheshire
Parfitt, S. E. .... Buckinghamshire
Peachey, J. M. .... Hampshire
Pearce, J. .... Yorkshire
Phillips, J. .... Worcestershire
Pitchford, K. M. .... Yorkshire
Plank, J. .... Germany
Platt, A. .... Lancashire
Platt, E. .... Lancashire
Pollard, B..... .... Worcestershire
Pool, Mrs. E. E. .... Gloucestershire
Preston, V. M. .... Surrey
Primrose, L. .... Lancashire
Quirey, B. .... London
Randall, J. F. .... Yorkshire
Ransom, D. .... Yorkshire
Rumsey, M. .... Staffordshire
Seddon, M. C. .... Suffolk
Shaw, I. .... Middlesex
Shaw, M. E. .... London
Sherwood, J. .... Berkshire
Scott-Williams, Mrs. J. .... Sussex
Sinden, J. .... Sussex

Smith, C. M. .... Warwickshire
Soelberg, L. .... U.S.A.
Sondic-Boenish, Mrs. L. J. London
Stephenson, G. M. .... Yorkshire
Stevens, G. E. M. .... Lancashire
Stewart, N. .... Hertfordshire
Stone, Arthur .... Yorkshire
Storey, E. .... Yorkshire
Strutt, B. E. .... Yorkshire
Sumner, Mrs. C. .... Lancashire
Swallow, E. .... Bedfordshire
Tansley, K. .... Warwickshire
Taylor, M..... .... London
Thomas, P. .... Yorkshire
Towns, E. .... Durham
Traylen, W. V..... .... Yorkshire
Tuck, K. M. P..... .... Warwickshire
Turner, J. .... Somerset
Tyndale Biscoe, V. .... Bedfordshire
Ullmann, L. .... Lancashire
Ungar, H..... .... Warwickshire
Veale, E. M. .... Oxfordshire
Wall, H. A. .... Staffordshire
Ward, M. K. .... Surrey
Wareing, M. W. .... Warwickshire
Waterfield, V. .... Northumberland
Waterman, I. M. .... Warwickshire
Waters, J. .... Sussex

APPLICATION FORM FOR THE DANCE CONFERENCE

Please fill in with BLOCK CAPITALS and send, with Postal Order for 5s. to : illiam Milligan, Esq., 18 Oppidans Road, Hampstead, N.W.3.

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Professional Address : Home Address :

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embers are asked to make their own arrangements for residence.

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THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO N C

THE LABAN ART OF MOVEMENT GUILD

News Sheet

SECOND NUMBER
July, 1948

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THE LABAN ART OF MOVEMENT GUILD.

EDITORIAL

It will be a very brief editorial this time, for there is very little to say. We hope that members will agree that our second News Sheet is a worth-while publication for circulation amongst Guild members. It contains interesting material which is not suitable for inclusion in "Movement," since it is of a rather intimate and even specialised nature.

The Committee hopes that each Guild publication will stimulate a stream of contributions, but Guild members seem to be shy. They generally let us have articles or news only if they are asked personally. There must be many people who, in a small or large way, have activities or experiences to report. Do not hesitate to send your news to Nancy Broome, I. M. Marsh College of Physical Education, Barkhill Road, Liverpool, 17. Doris Ransome is anxious to receive subscriptions any day now. Her address is 54, Banner Cross Road, Sheffield, 11.

Our apologies are due to eleven members whose names begin with "W." By an unfortunate mishap they were omitted from the end of the alphabetical list in the last News Sheet, so they are given a special list at the end of this number.

L.A.M.G. CONFERENCE

On Thursday morning, April 1st, at 10.0 a.m. the first Guild Conference began at Buckingham Gate School. Mr. Milligan found us this convenient and central spot and we are most grateful to him for his help. It was intentionally a small and informal gathering. This decision to start on a small scale (for we are still a young association) proved to be a wise one. We were fortunate in having Adda Heynssen to play for us all the time.

The first practical session each morning was taken by Miss Auerbach.. She taught five short contrasting studies, and when on the last morning we danced them all straight through, we realised what a lot she had given us in a short time. The first day she took a strong, sustained study followed by a calm, light one; the second day a quick, strong one and then a quick, light one, and on the last morning a formal study. We all appreciated the clear way in which Miss Auerbach presented each sequence and then helped us to understand the inner mood.

Joyce Turner talked to us for the last half of Thursday morning about her work with mentally unbalanced people. She gave us a vivid picture of her problems by illustrating her particular approach with different patients, and emphasised the fact that most of the distressing cases she had to deal with could have been avoided if the individuals

had been helped during their school days to develop harmoniously. At the end the audience was eager with tentative suggestions as to how to approach some of the most resistant cases. As someone remarked afterwards, it helped us to see our own small problems in perspective and we all felt a great admiration for the way in which Joyce tackles such a truly harrowing task. It is comforting to think that she only does it for sixteen hours during the week and that in between whiles she gets refreshment in teaching healthy children.

Thursday afternoon was given up to children's work. Joan Heath and Joan Carrington each brought along a group. It really was a delightful session. All the children seemed quite undisturbed by the audience and showed a remarkably rich movement imagination. Their energy was boundless and their complete spontaneity and adaptability when dancing together was most refreshing. It was very noticeable that their training produced a confident and unfussy manner in both groups. Nothing special had been arranged and there was no anxiety or tension.

To round off the afternoon Mrs. Loeb offered to experiment with colour and movement. She was, perhaps, not expecting to do it at such short notice, but she courageously took children and adults together on lines which she had tried before with children only. This session contributed considerably to the success of the conference, as it lead to most lively discussions, which continued in the changing rooms, down the road, and were finally rounded off next morning. Mrs. Loeb may have felt a little disappointed at the time because she did not succeed in bringing out what she hoped. The child's conception of colour is relatively simple compared with the adult, who thinks more in terms of variations and shades of colour. This, combined with the fact that the concrete and the abstract were somewhat perplexingly intermingled, led to some confusion of feeling. At the end the children did it without the adults, and with their simple approach they obviously achieved more.

On Friday morning, after Miss Auerbach's class, the Birmingham Group showed some of their work. K. Garvey explained that when Miss Soelberg left Birmingham they found themselves without an expert advisor, so they had to carry on for themselves. At first it was agreed that one member should take the whole evening, but this was found to be rather too much strain. They then decided to divide the evening into three parts and arranged at the beginning of each term who should undertake each part for a certain number of weeks. Their total membership is about twenty, and they generally have about fifteen present each week. Only seven were able to come to London. They showed technical practices, movement studies and some interpretation of music. The last group-study they were still working on, so everyone joined in and K. Garvey taught it as far as they had gone. When it was all over Miss Ullman congratulated them on the sound lines on which they were working, and we all hoped that our appreciation made up a little for the anxieties and apprehensions they had expressed the night before. Many other small groups or dance circles should be inspired and encouraged by the Birmingham Group. They have achieved a great deal and show a real group spirit.

Friday afternoon was taken up with the Annual General Meeting of the Guild. Details of this will be reported by Miss Stevens, whose work as Secretary contributes so much to the success of all our activities. It was encouraging to see that about sixty people attended, and some who could not come to the whole conference managed to support us for that afternoon.

Mr. Laban in his presidential address gave an inspiring picture of the immense field of influence of the Art of Movement, especially on the lines of rehabilitation. Benedict Ellis told the meeting what he hoped to achieve as Editor of the Guild periodical "Movement." He outlined the policy and pleaded especially to members to make suggestions for contributions, so that we should cover the whole wide field of interests in which movement plays a fundamental part. He pointed out that a magazine of this type is not paid for by the people who buy it (members will receive a copy free); that is only a drop in the ocean. The financial success is dependent upon a healthy number of advertisements. This is where members will be able to help, by suggesting firms, organisations, etc., who might consider taking a space in "Movement." The response on this side is in turn dependent upon a large and varied list of contributors. People will not spend money on advertisements unless they are convinced that they will be read by a wide and representative public.

Some helpful suggestions were put forward by members at the meeting. It is hoped that everyone will feel a desire to help in every way to launch "Movement" successfully.

Saturday morning, after Miss Auerbach's class, Miss Bodmer rounded off the conference with a lively session. We danced together, meeting one another in every conceivable fashion, and then we joined in a group dance led by percussion instruments. As the crescendo of rhythm and movement gradually faded to a quiet stillness, we were suddenly revived again into a lively and spontaneous tarantella. We finished breathless but exhilarated.

THE ART OF MOVEMENT STUDIO

By Hettie Loman

To give a résumé on the work of the Art of Movement Studio since its opening in Manchester in January, 1946, is a task for a Hercules and not a poor lay-student like myself, struggling to acquire the vast knowledge and understanding of what the Art of Movement really means. Having taken upon myself this very difficult task, the movement of the mind must open wide the portals of the subconscious and pour forth the little knowledge it has retained.

Such a vast field of movement themes has been spread before us in the two short years, that to grasp the immensity of the whole and to realise that which you know is right makes it more difficult for me to begin.

The Studio opened in Manchester under the directorship of Lisa Ullmann, in collaboration with Mr. Laban and Sylvia Bodmer. They undertook to train students in the study of choreutics, eukinetics, space and body awareness, rhythmic and dynamic movement qualities, group work, basic efforts, industrial rhythm and dance notation.

The work was new and of our own times. Deep and profound was the philosophy underlying the whole work. It soon became evident that it was a training of students in all the arts. When I speak of the arts, I wish to make it quite clear what I mean by art. Art is not just confined to poetry, drama, dance, painting, music, architecture, etc., but to education, industry, health, psychology, handicrafts. I think I am entitled to include all these in the arts, for it has been proved that even in the making of a cake a work of art can be produced.

The first students to start at the Studio numbered four in all, but letters of inquiry were pouring in from all parts of the globe. As we all know, the works and teachings of Mr. Laban were already well known and made famous throughout Europe and America. Soon the Studio could account for members from Norway, Switzerland, Egypt, New Zealand, America, Palestine, and many from our own country, all with different aspirations—some for drama, some for stage dancing, others for education, and also industrial rhythm.

Here was a system with a difference. No studio could offer to its students the fundamentals of life as shown in movement as was being taught at the Art of Movement Studio. Here one did not come to learn how to execute a dance step in a pleasing manner, or show how the body could move through space in a perfected technique. Technique is, of course, very important to us all if we wish to attain the perfection in movement with which the body can be enriched, and which gives to the spectator, whether it be a classroom of children, a group of workers in a factory or an audience in a theatre, that experience and understanding which is essential. Surely it is not enough to have a body technique only. What of the mind? What of the understanding of man and his relationship and responsibility to his fellow-men? You will ask what this has to do with movement. If you mean by movement just the physical, then I say, nothing at all. But if you mean that which will render valuable assistance in breaking down the barriers which divide man from his inner creative powers and the knowledge of his own ability to re-create the rhythmic force within him, then I say, yes. This awakening and strengthening of the creative power is the most valuable part of our work done at the Studio, and emphasised again and again by Mr. Laban, Miss Ullmann and Miss Bodmer.

People interested in our work outside the Studio expressed a desire to see our accomplishments. The Manchester Dance Circle invited us to give a demonstration at Birchfield School, which we did after only one term's work. A broad outline of our work was presented, and the results were fair. This was the first of many performances which were to follow.

Our second performance was held at the Studio itself on February 15th, 1947. There were dance studies, a display of basic efforts, industrial rhythms, group work and solo dancing. This performance aroused the interest of those watching, and a lively discussion followed in which the group feeling of the students was remarked upon. Group work is one of the most important parts of the students' training; to be part of it and yet develop the individuality of the person within the group. This is not as simple as it sounds. There are groups in all walks of life—in factories, schools, theatres, homes, etc.—but are the individuals aware of each other within that group? It is a giving and taking; acquiring such space awareness that one is able to be so sensitive to those around and to move oneself harmoniously, both individually and collectively.

Invitations came to the Studio requesting Mr. Laban and Miss Ullmann to lecture and demonstrate their work at drama schools and theatres. Factories were already being enriched and helped by Mr. Laban's teachings. He showed them how to eliminate strain and fatigue by using the right efforts, to lessen tension and cramp by the proper relaxation.

Through the study of efforts Mr. Laban gave the actor an understanding of the collaboration of movement and speech, as well as how to produce expressive movements in his character studies.

In the schools the teachers were given an insight into the development and creative qualities of the child's mind; to enrich his imagination as well as his body with movement flow. The inhibitions and set habits of the teachers soon disappeared and a new approach and understanding developed between teacher and child.

With each new term the work developed, and Miss Bodmer and Miss Ullmann enriched the work with their knowledge. Students were given individual attention, new forms gave new experiences to both the performer and spectator.

The Studio's next performance was held at the Whitworth Theatre, Oxford Road (by the kind permission of Mr. Sladen Smith, of the Unnamed Theatre, who is a keen admirer of our work). This programme revealed a new form of scenic art which cannot be expressed as adequately through other forms of art, using a comprehensive study of movement in lyrical, comical and serious scenes. It consisted of dances with and without musical accompaniment, the latter using various percussion instruments. A dance study consisting of three group scenes—" Chaos, Fight and Liberation," with choreography by Lisa Ullmann and music by Eric Hudes—showed the depth and a profound understanding of life. " The Coming of Spring," by Sylvia Bodmer, was rich in the colour of sound accompaniments of voice and percussion instruments. Other items included Mr. Laban's " Dance Ritual," an exciting, dynamic piece of work. Lisa Ullmann give us the pleasure of seeing her dance for the first time. The control and beauty of movement expression proved her powers as a performer and an artist. Miss Bodmer also performed an interesting hand study. The Press reported the significance of the work and recognised the range of emotion of which the human body is capable through moving in significant patterns.

The Studio was again invited to give a programme of dances at the Whalley Range High School, for 600 children whose ages ranged from eight to sixteen. The children loved the work and proved to be the best audience the studio had ever had. They shrieked in excitement, laughed and clapped for more, as the little fawns romped and did acrobatics on the stage. Since then many of these children have become acquainted with the Art of Movement itself in the schools and have done some excellent studies. Great interest was taken in the educational possibilities of the work, and more teachers came to be trained.

Then came the most important event of all: Miss Ullmann's acceptance to take part in the International Dance Contest, held in Copenhagen, June 5th, 1947. It was a most important undertaking for a studio of only one year's standing. The programme was decided upon: a ballet, lasting twenty-five minutes, called the " Forest," or Cycle of Life. Plans were made involving extra work for staff and students. Costumes had to be made; funds were needed, as the whole of the Studio—staff, students and composers—had to be transported abroad. Appeals were sent out to all those interested in our work. The response was immense and the willingness to help overwhelming.

The choreography was done by Lisa Ullmann and Sylvia Bodmer, with music by Eric Hedes. It was a real work of the Art of Movement showing " . . . man, the worker and realist, felling a tree. He falls asleep and dreams that the hungry locusts invade the forest in their greedy search for food; then the shadows appear, arising from the dying tree; an owl in a magic dance calls the dark spirits of the forest. The nightmare turns into a rising dawn; spirits of the light awaken the forest with their flutes; dream flowers, surrounded by romping sprites, dance in the clearing and lead a joyous procession through the forest."

It was most interesting to meet the various groups from other countries and to exchange ideas with them.

The winning ballet, " La Cellule," by Jean Weidt and his group from France, was a dance drama, both powerful and gripping in its intensity. Man, condemned to death, reviews his tragic mistakes in the past, through to his eventual death. Ivor Cramer, second prize-winner from Sweden with his ballet " Message," revealed the fine dancer he was, and the Biblical theme based on the life of Christ was beautifully portrayed and danced. Maggie Grippenberg from Finland, third prize-winner with her ballet " Mislead," presented the best instructed group of free dance. The ballet consisted of dramatic incidents within a welfare home. Boris Milec, fourth prize-winner, from Czechoslovakia, with his ballet " Jamais la Guerre" reminded one of Kurt Jooss' " Green Table." The Art of Movement Studio was awarded an honorary diploma for the most progressive work. Rolf de Maré, who adjudicated the competition, thanked all the participants after the evening's performance of winning ballets. The competition revealed the influence of Mr. Laban's work in most of the groups participating.

Rich with its recent experience the Studio returned to England, and a week later performed the " Forest " and many new items at the Bradford Civic Theatre on June 15th, 1947. Esmé Church, producer of this

theatre, had been collaborating with Mr. Laban in the development and training of actors for the Children's Theatre. Very fine work is still being done there.

Again, on July 5th, the Studio gave a recital at the Central Library Theatre, and the improvement of the group, technically and mentally, aroused the attention of all. Here I must add that not all the performers were training for the stage; some were teachers.

Mr. Laban and Miss Ullmann were then invited to Switzerland to teach and lecture at a course with Harald Kreutzburg, one of the most prominent dancers in Europe.

In October the Unnamed Society invited Miss Ullmann to do the choreography for "Midsummer Night's Dream." Students from the Studio did the fairy sequences, which lent an added attraction to the production.

With the growing influence of the Art of Movement in schools, children's classes were arranged at the Studio for those children wishing to further their experiences of body awareness and creative abilities. This gave the student-teacher the chance to put into practice some of the theories learned. Miss Ullmann guided and helped the faulting student, encouraged and advised all the while. It was a splendid opportunity for the trainee as well as the child.

Miss Ullmann was invited with Mr. Laban to lecture and give a demonstration of their work at a conference held in London by the Ling Physical Education Association on dance for the school-child. Many groups, as well as ours, took part in demonstrating their work and ideas. Mr. Laban lectured to a crowded audience, basing his talk on the historical development of dance, from the primitive movement of man, through the various stages in life, to the present day. One of the students assisted Mr. Laban by illustrating in movement part of his speech. The group from the Studio also followed his talk with a history of dance, an Egyptian study, dances with percussion and dances based on the new contemporary movements of our time. Children, under the leadership of Miss Stevens, headmistress of Manchester Upper Lloyd Street School, also took part in the demonstration. A very lively discussion followed—many questions were asked, many were puzzled, yet all recognised the vitality and dynamic quality of our work. It was an interesting event and should play an important part in the future of the work in schools.

After two years' work a stage group has been formed of former members of the Studio, to be called "The Young Dancers' Group," and they perform in schools and different towns, demonstrating the value of our work for children, seen from another angle. The first performance of "The Young Dancers' Group," standing under the artistic direction of Sylvia Bodmer, was held at the Studio. The art of speech, drama, dance, movement and mime in new forms displayed the experimental side of the work. There were sketches taken from life and dramatised, some comical, some lyrical and some serious; in excerpts from Kipling's "Just So Stories," in dances with percussion and individual solos. The

precision of the dancers, the new ideas of movement and sound, showed great possibilities for the future influence of the work in the theatre. Also on this programme a film was shown, illustrating the use of efforts in industry and dance, and for the first time we saw the strength of our work displayed by two visual arts—the stage and cinema.

Side by side with the teachers and dancers, choreographers are being developed and given free reign to experiment and work out their ideas with the group at the Studio.

The great objective of this work is to bring to man once again the awareness of the dance within him, and the re-creating of his own personal rhythms embedded into the common experience of group feeling. Miss Ullmann and Miss Bodmer are the pioneers in this important work here in Manchester, and the spread of knowledge since the studio opened will, I hope, bring forth others who will go out fresh from their training and carry on the teaching and performing of the Art of Movement in schools, in industry and on the stage.

CHILDREN'S REACTIONS TO A DANCE RECITAL

(Compiled from investigations by the Research Department of the Art of Movement Studio, Manchester, by Molly Burn)

One hundred and fifty children between the ages of 11 and 14 years attended a dance recital given by " The Young Dancers' Group." Afterwards they were asked to write an essay on what they thought of the recital. This every child did, and I had the privilege to analyse their essays. What impressed me most was the keenness of the children's psychological participation in the dance. In practically every essay there was at least once dance the child had particularly noticed and appreciated.

Generally speaking, the children were more observant and appreciative of the characteristic behaviour of the dancers than of sound, music, movement and facial expression, though by no means were they unappreciative of these details.

Forty per cent of the children liked the " Elephant Child " dance[1] the best; the other two " Just So Stories " (Kipling) were also very well liked. Here I quote excerpts from various essays which reveal their tastes: " I liked how the elephant got his trunk because there was speaking in it. I liked the magician one because the music was good and it was frightening." . . . " I liked the elephant because she spoke in a squeaky voice. I liked the bicoloured rock snake because he slithered about as though he was a snake."[1] . . . " The dance I liked best was the elephant child because the baby elephant looked cheeky and

[1] " Just So Stories." Words: Kipling. Music by Cyril Scott.
How the Elephant's Child got his Trunk.
The Elephant's Child.
The Bicoloured Python.
The Crocodile.

acted cheeky. The bicoloured python rock snake gave you the feeling of a snake slithering its way round and round as if it were under a charm. The next I liked best was the crab.[2] The opening was very mystic. The crashes and booms in the background gave a good effect. The fish's dress was flowing like a fish's gill. The crab moved her claws gracefully."

This last response is excellent; it gives a vivid idea of the action of the child's imagination in response to her impressions of the background, percussion and behaviour of the dancers. Knowing such things will help our understanding of children and enlighten future ideas for children's performances.

Thirty per cent of the children liked the "Spiv" sketch[3] the best. Here again I quote from their essays: "The spiv acted very well. The way he had his hat pulled over his eyes and the way he pulled the stockings out of **his** pocket was proper spiv-like." . . . "In the dancing display I was impressed by the reality in some of the acting and dancing. What I liked about the spiv was that he looked the part and there was an atmosphere of slickness such as the barrow boy or spiv has to-day." . . . "Ronnie was comical as the spiv. He walked just like one, swayed his shoulders as well." . . . "The best part was when he gave the lady a stocking." . . . "I liked the black marketeer; the way he played his part was very good. He turned away to pull out the nylon and the way he gave it to the lady and slyly checked the coupons."

Here it is the characteristic behaviour of the black marketeer[3] which means most to them. They recognise him as someone within their realm of life; not necessarily a character they personally know, but a familiar type often portrayed on the films, which I regret to say are an influential factor in their lives. The spiv is real to them, and they like realism. In the same way the "film actress" sketch[4] appealed to them. I quote: "I thought the film actress was the best because it was well acted and it looked as though they were interviewing a person for the films." . . . "I liked the film star best because she acted very good." . . . "The film star sketch was good because it had a lot of movement and action in it."

[2] "The Crab that Played." The fish swims happily, the crab disturbs the play. The magician sees the troubled water and brings the crab to reason.
The Magician.
The Crab.
The Fish.

[3] "On the Street." Quite a lot happens on the street from morning to night. Here are a few scenes which tell for themselves:
"The Black Marketeer."
The Spiv.
The Girl.
The Custom's Officer.

[4] "Filming."
The Assistant.
The Press Photographer.
The Star.

The other sketches did not have much response. Perhaps the subject matter of "Men at Work"[5] was too near their hearts, many of the children's fathers being road menders or in similar jobs, and over-emphasis on the negative qualities of stupidity and laziness hurt their feelings. Because of this over-exaggerated caricature of "men at work" the sketch was unreal to them. This thought can only be deduced because of their lack of positive or negative response, but I think we have here a lesson to learn that children are acutely aware of their own individual sense of proportion of reality.

Action with several people meant more than solo dances. The Rhapsody of Sound and Movement[8] met with considerable response: "In the last act[6] where the three girls danced with bells, drums and clickers their dresses looked very attractive with all the pretty colours, and they were very light on their feet." . . . "I thought the bell-ringer in the last dance very graceful and she must have practised for hours getting it so in line."

This Rhapsody in Sound and Movement[6] is exciting as a dance to the children. They were fascinated by the colourful costumes, the rhythm, the instruments and especially the originality of the idea: "I think the Hungarian Rhapsody dance was good really because they made it up themselves."

Both the butterfly dance[7] and the "Backyard Children"[8] dances appealed to the children very much. Though the action of catching butterflies is unknown to most of them, the gaiety of the dance won their response. I think many of the children recognised themselves and their pals in "Backyard Children" and were amused to see themselves in action on the stage: "The one where Maureen was the sulky one, she had the expression very well."

Of the solo dances, Maureen's shawl dance[9] was the most popular. I think this is because this dance is within the personal experience of most of these children; because the desire to dress up and dance around

[5] "Men at Work."
The Foreman.
Two Apprentices.

[6] "Drums, Bells and Skulls." Music by Liszt.
A Rhapsody in Sound and Movement.
The Drum.
The Bells.
The Skulls.

[7] "Catching Butterflies." Music by Allen.
The boy's butterfly hunter's dance. Two girls playing Yo-Yo get into the little hunter's net.

[8] "Backyard Children." Music by Henry.
Each child has its own mood. Neither cares for the other, but marching and dancing brings them together.
The Sulky One.
The Lazy One.
The Kicker.

with a shawl is a universal desire in girls at some point in their development: "The scarf dance[9] was very nice; she moved every part of her body, not just one part."

Pat's drum dance[10] was appreciated for her body agility: "Pat was very acrobatic. I liked the way she bent her body backwards and played on the drum."

Clare's lyrical dance[11] had not much response. The abstract movement did not mean anything to the children. The emotional content of the Scriabin dance[12] was not understood by the children; therefore the dance was not appreciated. I think it is advisable to take notice of what these children have to say about dance performances if we want to know what to give them on the stage, and how to awaken their visual interest in movement.

The total number of the dances presented was sixteen. The four dances not mentioned in the text did not receive much response, except one other "Just So Story," which showed similar appreciation to the "Crab that Played." The age groups between eleven and fourteen years were evenly distributed.

A number of children have mentioned particular dances in their criticism, they are compiled in the following list.

Number in footnotes	Titles of Dances	Age Groups 11 years	12 years	13 years	14 years
1	The Elephant Child	19	9	14	7
2	The Crab that Played	11	6	11	2
3	Black Marketeer	15	12	14	15
4	Filming	7	9	5	6
5	Men at Work	1	1	0	5
6	Drums, Bells and Skulls	8	7	13	8
7	Catching Butterflies	2	5	7	7
8	Backyard Children	3	1	8	1
9	The Girl with the Shawl (solo)	12	9	10	1
10	Drum Dance (solo)	9	3	7	2
11	Lyrical Dance (solo)	2	1	1	0
12	Difficult Choice	1	3	3	1

[9]Solo: "The Girl with the Shawl." Music by Turina.

[10]Solo: "Pat's Drum Dance." Without Music.

[11]Solo: "Lyrical Dance." Music by Henry.

[12]"The Difficult Choice." Music by Scriabin.
The Prince, the King's Daughter and the Shepherd's Child meet somewhere in the countryside. The Prince and the Shepherd's Child leave the King's Daughter alone and she dances sadness and solitude. The Prince and the Child dance together.

DANCE IN SOUTH AFRICA

By Jennifer Craig

I have been asked to write this article on my School of Modern Dance in Capetown, South Africa, and also the various other forms of dance which are popular in my country.

Before explaining how I came to teach modern dance without any training whatsoever, I must explain that South Africa is a young country. Artistic development has been slow: it is only within the last few years that theatre has really come into its own. Professional companies have been formed, and only this year a National Theatre has been founded and has plans to tour the country with plays in both Afrikaans and English.

In the same way ballet has become popular. In Capetown there is the headquarters of the South African National Ballet, of which I am an executive committee member. This company is professional. In 1938 it was started as the Ballet Club, and has slowly grown and prospered until to-day it has dancers from all over the Union and Rhodesia. This company, besides presenting many of the traditional ballets, has encouraged young choreographers, and the work is of an exceptionally high standard.

Also in Capetown we have the University Ballet. This rather small group is amateur, and the dancers are all from the University Ballet School, where ballet may be taken as a full-time course.

In Johannesburg and Pretoria we find yet another Ballet Club, which is as yet on a small scale and still of an amateur status. In every case of these smaller groups their best dancers have joined the National Ballet School in Capetown.

Apart from ballet there are few teachers of other dance forms. In Johannesburg there is a Miss Teda de Moor, who teaches Martha Graham's method, but has a very small group and is rarely seen. In Durban there is a school of Margaret Morris Movement where I myself trained for four years. But unfortunately the remedial work is the main interest and the creative work is rather neglected. In Capetown there is an excellent teacher of Greek and Madge Atkinson Natural Movement. But from a creative angle both these methods leave one dissatisfied.

In 1944 I opened my School of Modern Dance. This was a risk. It was during the war. I had been unable to have overseas training and therefore had no qualification. All I had was four years' training of Margaret Morris Movement, including a thorough nursery school course, after which I did a good deal of ballet whilst studying drama for four years. This dramatic training has been of great value to me in my method of modern dance.

During these years it was my dream to become a dancer, but unfortunately, hampered by a severe knee injury and ill-health, I had to give

this dream up and try to turn my feeling towards teaching and production—apart from a continual interest in drama. During the last ten years I have done a considerable amount of straight acting and have studied the theatre from all angles with the Capetown Repertory Theatre Society. I have learnt stage management, lighting, etc., and have even painted and assisted in the making of sets. Due to this I became a member of the executive committee of this society two years ago. During this time I earned my living by making the costumes for the productions presented by the society, and also for the University Dramatic Society. These two groups have between them a Little Theatre, beautifully equipped, with a seating capacity of 250. So this was my background: a really excellent and inspiring knowledge of the theatre.

Besides the books which I read on modern dance, I knew nothing whatsoever about it. Yet it interested me, and through this I was inspired to try with all my might and main to convey this feeling to others.

So I opened my school. Six months later I was approached by two schools to teach my form of movement in their curriculum. In May, 1945, my method was accepted and passed by the Educational Department, and I have now eight different schools in which I and my two assistants teach curriculum and after-school dance classes.

In June, 1945, I presented my own choreography to a full house in our City Hall, holding over 1,000 people. This production was something entirely new to Capetown audiences and I had been terrified at the idea, but it was an immediate success. Straight after this I was asked to arrange the dancing in an enormous and lavish production, a Biblical Pageant presented by the Union of Jewish Women. This gave me a name, and since that time I have worked extremely hard, until now my school is well established and extremely successful. I have done many productions, all highly praised. In every case the entire cast has consisted of my own students and pupils.

Coming to England has meant a great deal to me. Besides studying for my L.R.A.M. in mime, attending various classes in dance and drama, I have met many interesting people who have encouraged me and given me a great deal of inspiration. But until I attended the Chichester Summer School I had not really seen modern dance. To me this was a strange experience: to find that for three years I have been teaching in a modified form the identical technique created by Laban. My deep regret is that, due to my knee injury, I will never be able to have the personal exhilaration from the work, but through my students I may see their inspiration and their love of the work. My ideal is to develop my school until I have different branches reaching right over the Union of South Africa.

"BLOOD" (Ballets Nègres)

By John Harries

A few months ago Les Ballets Negres gave the first performance of their new ballet, "Blood," at the Dolphin Theatre, Brighton. Anyone who has seen this company will remember it chiefly for the sincerity of the dancers, for their astoundingly pliable movements, and for their apparent tirelessness. That they do not always give an impression of precision is perhaps not such a grave criticism as it would be if we were peaking of the European tradition of dancing, for it is obvious that the emphasis here is placed on the spirit of the subject rather than on the making of an agreeable stage picture.

The repetition of certain passages is good when it has the effect of building up tension, but when it tends toward monotony, the method fails badly. It seems occasionally as though the choreographer feels he cannot rely on his audience to grasp something really quite obvious and repeats the whole thing several times to make sure it sinks in. This weakness sometimes upsets the balance of a whole scene. One cannot help wondering how much should be "read into" the ballets of this company. The theme of "Blood" is the irresistible attraction of a Voodoo ceremony for a Europeanised half-cast girl and her subsequent return to tribal ways followed by her white husband who tries at first to prevent the relapse. Both come to an unpleasant end at the hands of the tribe.

On the face of it this does not seem to present a problem of much interest to an English audience except as an exciting story (and exciting it certainly is apart from the lapses into monotony mentioned above). However, every ballet makes a different impression on each spectator and, while for some this will be merely a exciting evening, it will undoubtedly find in others a deeper response.

Berto Pasuko, leader of the company, has a vivid personality and great dramatic powers which he uses with excellent judgment. One should also mention the tom-tom band; this alone would make a visit worthwhile. The idea of having it play on the stage during the interval instead of ground level as previously is very good. A warm reception was given to both dancers and musicians.

NEWS

Ada Hynssen's new book will probably be ready by the end of July. It is published by Messrs. Curwen, 24, Berner Street, London, W.1.

Lottie Auerbach gave a successful performance with students of Portsmouth Training College at their Open Day. Wearing light blue

tunics, they showed a programme of improvisations, studies and dances on a raised lawn against a dark green hedge. Second Years did improvisations and studies and one rather long dance, " Arabesque," by Schumann. The First Years showed the dimensional scale and a waltz study built on it. This was followed by various dances—gay, serious and even grotesque —" The Village Band " (Kurngold), " Tango " and " March " (Chopin Polonaise) with contrasting groups, which finished with a great crescendo in a common group.

Mrs. Owen took a group of sixteen girls to a youth Eisteddfod at the beginning of April. They came second in the Modern Dance Competition. The girls were members of a Youth Centre under the Glamorgan Education Authority, and they had not had any previous tuition in the Art of Movement. They worked with Mrs. Owen for one lesson a week for two terms only. The adjudicators especially mentioned the beginning of the dance, which was accompanied only by a tambourine, as being particularly effective.

Children taught by Joan Carrington are going to show some dancing at the Pre-Olympic International Congress in London in July. Adda Heynssen has composed a piece of music especially for them and Mrs. Foulger will play for them on the day.

The Young Dancers' Group gave their first public performances at the Central Library Theatre on June 28th, 29th and 30th. Their varied and lively programme was enthusiastically received, and from every aspect this venture was a tremendous success. Here are excerpts from the critics:—

Daily Telegraph, June 29th:

> Four talented young people . . . danced their way through a wide range of styles with skill and verve. In all there was a grace and poetry of movement.

Daily Dispatch, June 29th:

> Whole-hearted enthusiasm when these pioneers showed that the new dance form evolved by Sylvia Bodmer and Lisa Ullmann achieves its aim of satisfying the public's current imaginative needs.

Manchester Guardian, June 29th:

> The Young Dancers . . . show a good deal more conviction and life than might have been expected. . . . Real feeling . . . a wide selection of styles, ranging from topical caricature to mimed illustrations from Kipling. . . .

Manchester City News, July 2nd:

> YOUNG DANCERS ENTRANCED JUNIOR AUDIENCE.
> Wide-eyed junior theatregoers, poised on the edge of their seats, watched entranced the debut of the Young Dancers' Group. . . . Effective use of music enhanced the movement pattern and heightened the satisfying impression of bounding vitality.

Evening Chronicle, June 29th:

> ELOQUENT DANCES—AN ART EXPERIMENT.
> There was something pure, simple and refreshing in the Young Dancers' Group performance. . . . Rhythmic grace and precision was maintained throughout. . . . It was an experiment in Modern Impressionist Dancing that deserves to be successful.

Manchester Evening News, June 29th:

> The Young Dancers' Group danced lightly and happily, with conviction and considerable grace. . . . Satirical impressions amusingly well done.

At present the group is visiting schools and training colleges in Lancashire, Yorkshire and Scotland.

LIST OF MEMBERS

1. Walter, E., Lancashire.
2. Watson Lloyd, A. (Mrs.), Essex.
3. Williams, G., Glamorganshire.
4. Williams, V. G., Norfolk.
5. Wilson, B. M., Derbyshire.
6. Wilson, L., Kent.
7. Winbow, R. C. C. (Mr.), Surrey.
8. Winfield, K. M., Warwickshire.
9. Winnick, M., Lancashire.
10. Woodhead, B. M., Middlesex.
11. Workman, P B., London.